2: Pittier de Fábrega E-4, 5 (1906) 1907
SC15 Paez SC15

fortunately the tree is being rapidly destroyed, either in the gathering of the wax or through clearing for cultivation.

RELIGION, CUSTOMS, SUPERSTITIONS

According to Rodriguez the Paez did not know of any religion. But this is diametrically opposed to Castillo's repeated mention of pagan rites still practised among his flock. Moreover, it is not reasonable to suppose that these Indians would have lived in close contact with the Kitĭua, who were veritable sun-worshippers, without being influenced by their beliefs.

Itaki, the sun, was worshipped at special shrines built on the cut-off summits (*itaki finō*) of high mountains. At certain dates, fixed by their priests (*dīzī*) in accordance with their omens, they congregated at these places and for many consecutive days gave themselves up to chicha drinking and all the lubric manifestations provoked by drunkenness. On these occasions no blood relation was respected; nor was there any limit to adultery. Later, after the missionaries had undertaken their civilizing work, the Indians secretly continued these hideous practices; indeed, it is even asserted that they have not yet given them up completely, although they may not commit the excesses that were formerly attributed to them, as such would be contrary to their present ideal standards.

Dances played an important part in all the diversions of the Paez. They were of several kinds, varying with the occasion. Castillo mentions the *guzió-bó*, money-begging dance (baile de pedir dinero), or *iita-bo* (sea-shell dance, baile de caracol), in which two sea-shells (bocinas), the one giving a low tone (bajon destemplado) and the other the treble, were played alternately for whole nights, remembering, "(a los cristianos) la noche de la prision de Nuestro Señor Jesucristo, i á los indios, la chicha, baile i maldades que ejecutan." Other dances of which we generally have no description were *ouza-bó*, the mouse dance; *neui-bó*, the buzzard dance; *itta-bo*, the puberty dance of females, to which allusion has already been made (page 314); *ti-buló-bo*, the dance of the phantom reed; *tel-buló-bo*, the dance of the long reed, or war-dance; *la-bo* the new-house dance; *himō-bo*,